



UNDER THE IMMEDIATE PATRONAGE OF

HER MOST GRACIOUS MAJESTY,  
AND HER R. H. THE DUCHESS OF KENT.

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

JUNE 27, 1838. NO. CXX.—NEW SERIES, NO. XXVI. PRICE 3*d*.

THE Whitsun week at Cologne was rendered attractive by the celebration, for the twentieth time, of the Musical Festival of the Lower Rhine. It was held in the Great Hall of the town, which had been very elegantly ornamented for the occasion, on the third and fourth days of the present month. The compositions selected were—on the first day, the Symphony in C. minor, by Ferdinand Ries, and the whole of Handel's Oratorio of Joshua : on the second day, Mozart's symphony in D major, a recently discovered Cantata of John Sebastian Bach, entitled "The Ascension Day;" Cherubini's Overture to the Abencerajes, and Beethoven's Cantata, "The Praise of Music."

Mendelssohn was the Director, Capel-Meister Leibl the Director of the chorus, and M. Weber the President at the organ. The chorists numbered 452, of whom 118 were sopranis, 98 (*girls and boys*) Alti, 111 tenori, and 125 bassi. The instrumentalists were 186; 74 violins, 31 violas, 26 cellos, 17 contrabassi, and 38 wind and brass. Thus the persons in the orchestra numbered 641.

The peculiarity of these re-unions, in Germany, is the production of some great work of art. In the present instance there were two—the Joshua of Handel, and the Ascension of Seb. Bach. Great attention had been bestowed in the rehearsals, of which no less than thirteen had taken place.

The Oratorio, as a whole, may be said to be as unknown in this country as it has been hitherto in Germany. The arias "O! had I Jubal's Lyre," and "Shall I in Mamre's fertile plains," with the choral movements, "See the Conquering Hero," and "Glory to God," comprise all that may be said to be familiar. To the promoters of the Birmingham Festival, and to Mr. Kearns for his masterly arrangement, we owe a vivid remembrance of the noble chorus, which opens this noble work, ("Ye Sons of Israel"); but this composition has yet to become a stock-piece at our great performances. The choruses, in which this painter of

human nature addresses himself to a class of thoughts, and perceptions, totally removed from the simply spirit-stirring sublime, are revelations yet to be opened to our amateurs. We revel with Handel, in his themes of joy and gratitude—in his praise and thanksgiving, but we care not to commune with him in his tenderness and beauty, in his grief and despair. These are sensations too strong—too dramatic to thrust upon us without preparation, and the wrenching a chorus which pourtrays any of these passions from an Oratorio, usually demonstrates how much of the descriptive, the original, and the impassioned, may pass over the mind without exciting any kindred emotion. Who amongst our amateurs—nay, of our professors, have heard of the choral prayer—

*" Almighty Ruler of the skies,  
Accept our vows and sacrifice," &c.*

Or the lament of the defeated Israelites—

*" How soon our-tottering hopes are crossed,  
The foe prevails, our glory's lost," &c.*

And yet these movements; the one so full of reverential awe, thankful adoration, and exquisite tenderness; the other, so heart-broken in its anguish, so overwhelming in its prostration and distress, these long-buried diamonds, were the gems of the Cologne Festival.

With shame we confess that we knew not these efforts of Handel's dramatic power, but the recollection of their performance will never be effaced from our recollection, particularly the first mentioned. The dignified, but simple ground-bass, led off with a weight of seventeen double basses and one hundred and thirty stringed instruments in a most delicious piano, followed by the imploring tones of De Vrugt in the solo, the pure intonation of the cantos, the delightful novelty of a hundred boys and girls singing the alto in a perfect unity of tone, the subdued voices of the tenors and basses answering each other amidst the ever recurring theme of the ground bass, now in this key—now in that; and, at length, bursting out into the major, and all joining with trumpets and shawms, drums and the whole power of the Orchestra, at the declaration—

*" His glory did on Sinai shine,  
When he received the law divine."*

produced an elevation of soul, and a sense of the sublime, which, as it is too memorable ever to escape from the mind, was too transcendent to describe. Ah! if we could but have transported thither Lord Burghersh and his noble brethren of the Ancient Concerts, Mr. Knyvett, Sir George Smart, and our friend from Exeter Hall—how would they then have felt the power of a huge body of vocal tone subdued, without effort, to the whispering pianissimo, and again exalted to a noble and overpowering fortissimo, without the slightest wavering in the purity of its intonation. The shouting and squalling of a male counter-tenor is a nuisance, which, as long as it is permitted to appear in these highly dramatic scenes of choral painting, must inevitably destroy the effect; and we sincerely and fervently trust our Directors, whether amateur or professional, will exert themselves in the abatement of this evil. Not one male in a hundred can command the upper A, B, C, of the alto scale with any degree of certainty, in a subdued passage, and

the strain, in a loud one, to get out these notes with any sort of power, is absolutely a shock to one's sense of propriety.

The oratorio was produced in its entire state. The design to give Handel without mutilation was praiseworthy; but the silly episode of the loves of Othniel and Asah, was an incubus which even the genius of a Handel could not surmount; and their occasional interruption of the progress of the drama proved wearisome, and at length quite annoying. In other respects, the incidents of the drama are admirably adapted to musical expression: the encampment of the Israelites, the appearance of the Angel, and the dedication of Joshua to the office of leader, the destruction of Jericho, the Hymn of Thanksgiving, the defeat at Ai, and the lament of the army, return of success, staying of the sun, and final destruction of the Canaanitish hosts, and celebration of victory, are the events which consecutively follow each other, and through which the genius of Handel carries him without effort or fatigue. The more dramatic choruses are, "Ye sons of Israel," "Glory to God," "Behold the listening sun," and "To long posterity." The passionate and pathetic: "Almighty ruler of the skies," "How soon our hopes," "For all these mercies," and "Father of mercy. The brilliant and bristling: "Hail, mighty Joshua," "May all the host," "The Lord commands," "We with redoubled rage," "See the conquering hero," and "The Great Jehovah." They were severally sung with more attention to expression than we ever before witnessed; much of which is to be attributed to the poetical temperament of Mendelssohn. We hope shortly to have an opportunity of hearing this noble work from our countrymen at Exeter Hall.

The cantata, *Zum Himmelfahrtstage*, by J. S. Bach, opens with a chorus, followed by a tenor solo, a soprano solo, a noble eight part chorus, and a fine choral, which concludes the work. It was admirably performed; and as it is about to be published, we shall have an opportunity of referring more particularly to its merits as a composition. Beethoven's "Praise of Music" is a production which ought never to have been brought forward so long as his great work, *the Missa in D*, continues unknown and unregarded.

The performances delighted so highly that there seemed a great unwillingness to separate without celebrating a third day in a similar manner. Accordingly, an announcement was made that a concert would be held on the 5th; and the crowded state of the Hall demonstrated that the amateurs were by no means satiated. The programme consisted of a selection from *the Joshua*, a charming performance of a M. S. composition of Mendelssohn, a solo on the violin, by M. David, brother to Madame Dulcken, and a most finished player on his instrument, with selections from *Cherubini*, *Rossini*, &c.

---

STEPHEN STORACE had a remarkably good head for figures. When a boy, his passion for calculation was beyond all belief. Michael Kelly says he has been known to multiply four figures by memory in three minutes. When young, Kelly tells us, Storace was so astonished that fifty guineas should be paid for singing a song, that he counted the notes in it, and calculated the amount of each at 4s. 10d.

MOLLE BLASIS expired at Florence on the 15th ult., after a short and painful illness.

MUSIC IN PARIS IN 1837 (*continued*).

[Ella's Musical Sketches. MS.]

Of all the laboured and intricate dramatic music I ever heard executed, *Les Huguenots* is that which is least appreciated, and most difficult to understand in all its strange combinations at a single performance. On my first visit to Meyerbeer, he inquired how often I had heard his new opera; and on learning that I had only the night previous been to the *Academie de Musique* to witness it for the first time, he good-naturedly remarked, "My good friend, I shall send you tickets for the next fortnight to hear my *Huguenots*, and then I shall ask you to a friendly *déjeuner*, to tell me how you like it." Meyerbeer kindly kept his promise; and for six nights in succession I enjoyed the privilege of a *billet-d'auteur*, and a reserved seat in a box, in company with most intelligent and agreeable friends of the composer, from almost every country in Europe. The increased pleasure which each successive representation of the *Huguenots* afforded me, perfectly justified Meyerbeer in wishing me to be silent on its merits or defects, until I became better acquainted with its character. Produced in the spring of 1836, this singularly elaborated opera continued until my departure in February to attract crowded audiences. It may justly be considered the only great standard opera given at the *Academie* since the success of *Robert le Diable*. The drama, constructed on events so disgraceful in the annals of France, at first gave rise to much severity of comment. The following extract indicates, pretty plainly, the spirit of the French journalists at the time of the rehearsals, when Meyerbeer was quaking for the issue nigh at hand:—

"Are we to endure wretched rhymes and blasphemy from Monsieur Scribe? For what purpose have we a censor? We fain would have this damned spot in the page of our history for ever blotted out from our memories; and yet the censor of our royal theatres allows the Parisians 'le spectacle et le souvenir des meurtres commis par leurs ancêtres dans cette funeste journée de la St. Barthélémy, qui vit quantité d'hommes de tous les professions, memes des avocats confondus avec le bas peuple et remplissant le rôle d'assassins.'"

A criticism in *Le Temps*, from the learned and well known writer, Fétis, at once excited my curiosity, nor was I disappointed with those parts of the extraordinary work which he pointed out as most worthy of admiration. There are fewer original and popular melodies in this opera than in *Robert le Diable*; yet I question if an artist would not listen oftener to *Les Huguenots* than to *Robert*; the extreme care bestowed on the treatment of certain situations, in which Protestants and Catholics are identified with characteristic music, cannot escape the vigilant observation of an attentive musician, and his admiration is at once secured by the unparalleled execution of the *tout ensemble*. Divested of the sanguinary scene at the termination of the last act, there is nothing to shock the most timid auditor; and, in my opinion, the plot is excellent, and offers admirable opportunities for every variety of composition; the elements of opposition and colouring being the religious dissensions of Catholics and Protestants, to which is added an affair of love, designed as the agency for conciliating, at the matrimonial altar, the factions of all parties, in the union of a Protestant gentleman with the daughter of a Catholic nobleman!

The overture consists of a short, simple, and varied harmony, on a burthen melody of the opera, a Lutheran chorale, terminating with a few bars *stretto* on the same subject, altogether more laboured than pleasing. On the curtain rising, a gorgeous spectacle presents itself; the whole of the male chorus and several principals, attired in a splendid costume of Catholic nobles, are engaged in a variety of games; the Count Nevers, (a basso), in a dignified strain, commencing the introduction, accompanied afterwards by the chorus in a convivial spirit. This is followed by a tripe and pleasing movement, also in common time, in which is expressed, by a tenor principal and chorus, a general wish to begin the festivities *à-la-table*; Nevers, however, interrupts and informs his comrades that a new guest is expected in his chateau, of the sect which Coligny and Medicis have sworn to have united in one common bond of equal rights, a Huguenot, and requests the nobles patiently to await his arrival, and to receive him with courtesy and good fellowship

The Catholics, one and all, in pithy sentences, utter the most sarcastic and contumely expressions, in allusion to the probable dogmatical, canting, Lutheran characteristics of the forthcoming guest. At last appears the Protestant Raoul and his servant Marcel, (the first tenor and bass of the opera.) With much diffidence the Huguenot approaches the exclusive circle of high-born Catholics, and modestly expresses his sense of the honour of being admitted into so noble an assembly; the music, an Andantino in three-four time, in four flats, nicely adapted to the occasion, is sung by the tenor, with detached passages interspersed for bass voices, which serve for an agreeable accompaniment, sung by the nobles whilst scanning, with jeering looks, the outward show of Raoul. In conclusion, the nobles repeat, *sotte voce*, “*il n'est pas mal vraiment*,” and the entire party seat themselves at table and sing a bacchanalian chorus in two-four and three-eight time, which is a popular piece of music, and hackneyed in all the Vaudevilles in Paris. It is agreed that each of the party should recite an adventure to enliven the scene, and in compliment to the stranger, Raoul is requested to tell his story first, to which he answers, that he is but too well prepared without taxing his memory or imagination, for, on his way hither, he had rescued from the jeers and insults of a group of students, a lovely Belle, whose charms he would endeavour to describe. Here Raoul sings the romance, “*Plus blanche que la blanche hermine*,” which depicts with much truth the real state of his captivated feelings. The melody is expressive, but the whimsical obligato accompaniment of a Viola d'amour, or viola with no sustained harmony in the first half of each couplet, renders the effect meagre and unsatisfactory in a large theatre; if scored, as it is capable of being, with rich sustained harmony for the usual compliment of instruments, it would be more agreeable. The stern visage of Marcel now attracts the notice of one of the Catholics, who guesses him to be some holy saint of Israel, “*oui, dans le camp Philistein*,” replies the soldier Huguenot. Raoul, perceiving the indignation caused by this reply, begs of the nobles to pardon the religious fervour of his honest old and faithful servant, who had been bred up in a decent and proper horror of popery and the devil. The nobles heartily laugh at this, and resume their festivities, drinking *à leurs maitresses*. This dissipated scene, into which Raoul is plunged, excites Marcel to such a pitch of fanaticism, that he stalks forward with uplifted hands, and in the most emphatic manner chants Luther's Chorale. On this interruption, the nobles insist that Marcel should drink, and sing a jovial song; Marcel, having recognized a noble who was once wounded by him at the battle of Rochelle, spitefully sings an old Huguenot war song, rudely descriptive of the soldier's hatred of monks, convents, and the damned sect. The eccentric accompaniment of the Picolo and Ophecleide in this melody, called forth the sarcastic remark of Rossini, that the music was “*bien champêtre*.” A valet of Nevers then enters, and informs his master of a lady, veiled, who desires an interview. The nobles, in a pleasing *morceau d'ensemble*, sing, “*L'aventure est singuliere*,” &c., and each, from motives of curiosity, goes to the window to view this new conquest, this mysterious lady, who has deprived them of the society of Nevers, but no one seems to recognize her. Raoul, in secret conversation with Marcel, is interrupted, and asked if the sight of an elegant *belle* would corrupt the chastity of a Huguenot? to which Raoul smilingly answers, by at once looking through the aforesaid window, and exclaims, with an agitated look, “*Grand Dieu! cette fille, et si jeune et si belle, que mon bras a sauvé, et dont je vous parlais, c'est-elle!*” The whole of this scene is minutely expressed in trite and pleasing melodies, in three-eight time. The nobles repeat the first movement with a sarcastic smile, saying, “*Pauvre amant dans son ivresse, il croyait à sa tendresse*,” the which enrages Raoul, who threatens vengeance, when Nevers suddenly returns in a tone of anger, explaining that the lady he had quitted was Valentine, daughter of Compte St. Bris, charged with the personal commands of Marguerite de Valois, to reject his suit. Presently appears another page, the third principal Soprano, Urbain, who sings a most exquisite Andantino in nine-eight time, replete with elegant phrases of melody and rich harmony. The visit of this page to deliver a letter to Raoul, excites the jealousy of the nobles, and on its perusal, Raoul reads and hesitates at this passage, “*A coach will be ready to conduct you this evening, blind-fold!*” He again pauses, and ultimately addresses the page, “*J'y consens.*” On perceiving the half-suppressed laughter of the

nobles, Raoul permits them to read his letter, when to their surprise the hand-writing and seal of Marguerite is discovered by each and all present. Now the tables are turned, and the once awkward provincial is glazed and flattered by these parasitical courtiers, outvying each other with proffers of services and sworn friendship. This scene is most admirably expressed by Meyerbeer. Nevers begins the subject, the others follow with single parts in close imitation at various intervals, and the whole is afterwards worked together in good and effective counterpoint. A long and tedious stretta follows, in which Raoul is congratulated on the prospect of honours, rewards, and riches, Marcel mixing up a "Te Deum" ironically with the subject in three-eight time. The coach then awaits Raoul, and the nobles salute him and wish him Adieu! Thus terminates the first and weakest act of "Les Huguenots."

#### REVIEWS.

*Grandes Etudes (24) dans les vingt-quatre tons majeurs et mineurs pour le Piano, dédiées aux Eleves du Conservatoire de France, par C. L. Rhein. Op. 42. Divisées en 4 livres chaque, 6f.* PARIS.—LEMOINE.

We notice these beautiful studies for their practical utility, their graceful, elegant, and sentimental character, and as being the first in which we discover the distinguishing marks of the new school of pianoforte performance, those of extension of the harmonies, and varied character in the developement of the themes or motifs on which they are grounded. M. Rhein is a German, but has long since left his native country; for some time he was a resident in the French metropolis, and has now taken up his abode in the south of France. He issued these compositions about ten years ago, and we therefore look upon them as the models on which Chopin has perfected his system. No. 1. in C major, illustrates the extension of the tenth and twelfth for the left hand, as an accompaniment to a *canto ben sostenato*. No. 2. is, *à la Herz*, an example of the reiteration of the same note; No. 3. a charming theme in F major, the chord falling on the last note in each triplet, and worked up in the most graceful manner imaginable. Nos. 9, 10, and 12 are in the energetic style of the early studies of Moscheles; Nos. 15 and 19 display much voluptuous feeling, whilst Nos. 18 and 23 are exercises for the left-hand, the latter displaying many of the features which have been subsequently brought into familiar use by M. Thalberg. M. Rhein, we have stated, is a German, and we can only add that his studies are worthy of himself and his country.

*Memoirs of the Musical Drama, by George Hogarth, author of "Musical History, Biography, and Criticism."* In 2 vols.—BENTLEY.

*Musical History, Biography, and Criticism, by the same. Second Edition, 2 vols.* —PARKER.

In these two works are contained all that is valuable in that portion of English literature, devoted to the history of music. Mr. Hogarth has analyzed and arranged in a clear and comprehensive manner, the mass of information strewed over the nine quarto volumes of Hawkins and Burney, and corrected and modified it by a diligent research into almost every English publication, issued during the last half century, which has to any extent treated on the history of the art, or afforded a memoir of its professors. He writes with precision and elegance, with the ease and ability of one whom practise has made perfect, and we can cordially recommend his works to all who may feel themselves interested in the rise and progress of the art here and on the Continent, and in the struggles and fortunes of its greatest ornaments. Here and there are the repetitions of opinions which we could have desired omitted, as also an occasional hiatus, to supply which, a reference to foreign publications would have afforded the requisite information. But these are slight blemishes. Every amateur may now congratulate himself on procuring for a few shillings, a fund of amusement, which hitherto could only be obtained at an expense of many pounds, and that accompanied by much sound observation, the result of experience, and of a vigorous and well disciplined mind.

## METROPOLITAN CONCERTS.

M. SEDLATZEK AND SIG. BRIZZI held their annual concert at the Hanover Square Rooms on Wednesday last. The orchestra was filled by the celebrated Strauss and his company, who performed the Philomelen Walzer and overtures by Rossini and Auber. Signor Brizzi did but little, for after singing with Mr. Balfé the duet from Maometto, and in the fine Quartet by Costa, the many talented friends who had come forward with their assistance, left him no opportunity for a further display. M. Sedlatzek performed the "Souvenir du Simplon," which was ingeniously accompanied by six wind instruments in the distance, and, with M. Frisch, a double concerto for two flutes, the composition of Furstenau. He is a flautist of very great merit, and never appeared to better advantage. The other striking instrumental performance was a most finished exhibition of pianoforte playing by M. Rosenhain, in the quiet and charming style of Chopin; nor have we heard any thing more perfect since the commencement of the season. The vocalists were Mdlle. Placci, Mrs. Bishop, Miss Bruce, Mdlle. Eckerlin, Mdlle. Ostergaard, Mrs. Croft, Messrs. Ivanoff, Kroff, Castellan, Balfé, Brizzi, De Begnis, Giubilei, Catone, Sanquirico, and Croft. The selection was taken from the works of Auber, Proch, Burghersh, Rossini, Bishop, Donizetti, Mosca, Pacini, Alari, Spohr, and Costa. Herr Kroff sang two charming songs in which he was splendidly accompanied on the Violoncello by M. Lidel. Miss Bruce did justice to Lord Burghersh's pretty melody, and Mdlle. Placci introduced us to a good composition in the "La Partenza" of Alari. M. Strauss led, and M. Benedict and Sig. Carrara conducted.

SIGNORI CASTELLAN AND BELLINI'S CONCERT.—The vocalists at this soirée which was held at the Hanover Square Rooms on Wednesday, were Madame Eckerlin, Madame Lugani Notari (her first appearance), Mdlle. Ostergaard, Mdlle. Schieroni, Mdlle. Placci, Mdlle. Caremoli, and Miss Nunn; Signori Ivanoff, Catone, Zamboni, Castellan, Curioni, Balfé, Giubilei, F. Lablache, Sola, Sanquirico, De Begnis, and Bellini. The instrumental performers were M. Werner grand pianoforte, Signor Emiliani, violin; M. Barrett, oboe; M. Baumann, bassoon, Signor Folz, Flute; and the children, Miss Day and Signorina Milanollo, on the pianoforte and violin. Signori Alari and Carrara were the conductors. The novelties were an excellent aria by Alari sung by Mdlle. Placci, and a very clever and original scena entitled "La Baccante," sung by Mdlle. Eckerlin, the composition of Negri. Signor Folz is the flutiste honoraire to his Majesty the King of the French, and a member of the Philharmonic Society of Bologna. He performed some variations in the French style—teeming with conceits—but his tone is good, and unexceptionable. Mr. Louis Werner executed an aria varied, the composition of Weber, which left nothing to be desired. We would recommend these vocalists, if they should announce a benefit concert at any future time, to make an effort to retain some slight appearance of order and decorum in their performances. Never was a programme so little regarded, or an audience so cavalierly treated. If a vocalist pledges himself to sing to oblige his friend, he does more harm than good if not present when expected.

MR. SEGUIN'S BENEFIT took place on Wednesday evening, when the *Acis* and *Galatea* of Handel was produced as a dramatic spectacle. The soli singing was good, the choral detestable.

MELOPHONIC SOCIETY.—The members of this association concluded their first, and a very successful season, on Thursday last, when the *Messiah* was performed to a full audience. The principal vocalists were Miss Birch, Miss Dolby, Miss Hopkins, Miss Dettmar and Miss Jenkins; Messrs. Horncastle, Novello, Purday, and Gear. Mr. J. Bannister was leader, Mr. H. J. Bannister principal violoncello, Mr. J. H. Griesbach, conductor, Mr. Surman assistant conductor, and Mr. W. H. Westrop presided at the organ. It is intended to re-commence the meetings of this society in the autumn.

CONCERT OF MISS BRUCE AND MR. J. PARRY—The annual concert of these talented and meritorious vocalists drew a most crowded auditory to the Hanover Square Rooms, on the morning of Friday last. Miss Bruce sang with success Cherubini's "Ave Maria," with Willman's clarinet obligato; Mrs. Barrett Lennard's ballad, "Thou cans't not restore;" and with Cinti Damoreau, Mozart's

duet, "Sull' aria." The last was delightfully executed by both vocalists. Miss Bruce also sustained cleverly the voice part in Blangini's concertante quartet, "Les Adieux de Raoul de Courcy," in which she was ably assisted by Mr. F. W. Bates on the piano, Richardson on the flute, and Lindley on the violoncello. Cinti sang the scena from the *Torquato Tasso* with the utmost brilliancy, and also one of her imitable romances. Mrs. Shaw appeared in an Irish ballad, and with great eclat; Miss Hawes in some miserable music by a lady amateur; Miss Woodham in the "Dunque io son" with Mr. Parry, Jun.; Miss Rainforth and Miss Masson sang the duet, "Deh con te," from *Norma*, most beautifully; Ivanoff chose the *Barcarolle*, and a very musician-like song by Alari, which surprised by its originality of structure, good harmonies, and general elegance. The *corno obligato* was performed by Signor Puzzi. Mr. John Parry, jun. gave his *buffa* trio with his usual humour and skill. The three distinct qualities of soprano, tenor, and bass which he produces, are admirable imitations of Lablache, Ivanoff, and Grisi. Mr. J. Parry also sung Mr. Millar's ballad, "Farewell to thee, summer," chastely and pleasingly. Stretton, Brizzi, Giubilei, and Mr. J. Bennett, were all included in the programme, but we have only space to bestow a general eulogium on their exertions. The instrumentalists were in great force. Mori played one of Mayseder's violin fantasias, Richardson a flute solo, and Madame Dulcken a pianoforte piece by Thalberg. We need scarcely add that these were severally finished displays of excellence. Mr. Blagrove led the band, and Sir G. Smart conducted the selection, which seemed to afford great gratification, as everything went off smoothly, and there were order, regularity, and good faith in the performance.

**MADAME BONNIAS'S CONCERT.**—A numerous company assembled on Friday evening at the Hanover Square Rooms, to welcome this accomplished pianiste on her appearance at her annual concert. She proved herself a first rate artist, in the performance of one of Thalberg's most difficult fantasias, and in the *Septet* of Hummel, in which she was well supported by Barret on the oboe, Baumann on the bassoon, Tolbecque on the viola, the Roussetots on the horn and violoncello, Reinaugle on the double bass, and Folz on the flute. The little Signorina Milanollo was announced for a fantasia on the violin, and every hearing of her extraordinary talents increases the feeling for her genius, and demonstrates the admirable manner in which she has been instructed. The principal vocalists were— Ivanoff, Catone, Castellan, Giubilei, De Begnis, Miss Cooper, Mdlle. Caremoli, Miss Harris, and Miss Woodham, who was pre-eminently successful in Bellini's scena from "La Sonnambula," "Dearest companions." The Russian family, between the acts, sang some of their favourite pieces. The evening throughout proved most agreeable, and so apparently thought the audience.

**SIGNOR PUZZI'S CONCERT.**—This concert was held on Friday evening at the residence of B. B. William's Esq. in Portland Place. The *bénéficiare* was heard in a duet by Bochsa for harp and horn, in some arias with a *corno-obligato* accompaniment, and in some movements of one of Reicha's quintets for wind instruments, deliciously executed by Puzzi (horn), Sedlatzek (flute), Barret (oboe), Willman (clarionet), and Baumann (bassoon). Doebler performed his fantasia on subjects from Rossini's "William Tell" with amazing force and brilliancy. Cinti Damoreau sang "The last rose of summer," accompanied by Bochsa and Puzzi. This lady with Mrs. Bishop and Mille Placci delighted in the celebrated trio from the "Il Matrimonio Segreto." Balfé and De Begnis created infinite hilarity in the *buffo* duet "Mentre Francesco," by Coccia; Lablache, Tamburini, Ivanoff, Brizzi, Giubilei, Marras, Zamboni, Mdlle. Koenig, and Miss Woodham, added in turn to the enjoyment of the visitors. The concert was altogether unexceptionable.

**CONCERT OF MR. MORI AND SIGNOR DE BEGNIS.**—These gentlemen gave a concert on Saturday morning, which, from the talent engaged, and the varied and attractive programme, drew a fashionable and full audience to the Hanover Square Rooms. N. Mori, jun. played a solo, the composition of Mayseder, in the brilliant and vigorous style of his father, who appeared with Mr. Lindley in a duet for violin and violoncello. The veterans, as well as the juvenile, were received with acclamations. The other instrumental performances were Doebler in the *Guglielmo Tell*, and in the duet with Madame Dulcken, a fantasia on the harp by Mr.

Chatterton, and the septet of Beethoven performed by sixteen violins, eight violas, eight violoncellos, six double basses, with the wind instrument parts doubled. The performers were, violins, Messrs. F. Cramer, Loder, T. Cooke, Mori, Eliason, Thomas, Seymour, Willie, Wm. Cramer, W. Thomas, A. Griesbach, Patey, Dunsford, J. Banister, N. Mori. Violas, Messrs. Moralt, Lyon, Watts, Ella, Hill, Alsept, Lagoaner, Watkins. Violoncellos, Messrs. Lindley, Rousselot, Lucas, Hatton, Crouch, Banister, Lavenu, Hancock. Double basses, Sig. Dragonetti, Messrs. Howell, Wilson, Griffiths, Flower, Castell. Clarionets, Messrs. Williams, Lazarus. Bassoons, Messrs. Baumann, Tully. Horns, Sig. Puzzi Mr. Rae. Conductor, M. Nadaud. The efforts of these celebrated artists were superb, and the allegro movements went off with the most surprising brilliancy. The aria with variations pleased us better when listening to its beauties at Mr. Blagrove's concert. With Mr. Moris' band there was less feeling and attention to elegancies and refinements. The marking the bow in the syncopated passages is destructive to the their legitimate effect, and is an old fashioned vulgarity which cannot be too speedily discontinued, or too frequently reprobated. In the other movements we thought Mr. Mori and his friends had the advantage. The vocalists were—Madame Cinti Damoreau, Miss Woodyatt, Miss Woodham, Mrs. H. R. Bishop, Madame Zamboni, Miss Nunn, Miss Cooper, and Mrs. Alfred Shaw, Mdlle. Caremoli, Miss Wyndham. Signors Ivanoff, Castellan, Begrez, Zamboni, Mr. H. Phillips, Mr. E. Seguin, Signor Giubilei, Mr. Parry, jun., Mr. Stretton, Signor Nigri, and Signor De Begnis. Cinti sang two arias, and the "Sull'aria" with Mrs. Bishop, in her usual brilliant style, Mrs. Shaw the ballad "Scenes of my youth," in her own charming and unaffected manner, Phillips his song of "Woman," Mrs. Bishop, "Lo, here the gentle lark," and De Begnis two scenes full of fun and humour, which told perhaps as well as any portion of the entertainment.

**EXETER HALL.**—On Monday evening the Sacred Harmonic repeated the *Judas Maccabeus* of Handel. The vocalists were Misses Birch, Woodyatt, and Dolby; Messrs. Bennet, Turner, Robinson, and Novello. The leader, Mr. Perry, conductor, Mr. Surman, and organist, Mr. Miller. We have no space for criticism even if inclined to enter upon it. The next performance will consist of the Coronation Anthem by Handel, Beethoven's Mass in C (No. 1), and the Last Judgment, by Spohr. We could have wished for a more decided juxtaposition of the great Protestant school with that of the modern German. Beethoven's Mass in C, although full of great thoughts and old church positions, is not so decided a contrast to the woe and wailing of Louis Spohr, as the Deborah, Theodora, or Joshua of Handel, a cantata or motet of Sebastian Bach. But we hail the experiment with feelings of gratification, as it will ultimately tend to inspire a deeper feeling and affection for the truly sublime in vocal expression—the oratorios of Handel, the cantatas, motets, and litanies of Bach.

**THE MISSES BROADHURST'S CONCERT.**—These Ladies held their concert in Lower Berkeley-street, Portman-square on Tuesday evening. Mr. Esain performed a fantasia on the pianoforte, Mr. Mori on the violin, Signor Laureati on the violoncello, and M. Sagrini on the guitar. We have before had occasion to notice the clever execution of the Miss Broadhursts on the piano. The vocalists were Mesdames Cinti Damoreau, Placci, Ostergaard, Woodham, and Bishop; MM. Ivanhoff, Balfe, and Marras, who presided also at the pianoforte.

**MISS WOODHAM'S CONCERT.**—The accomplishments of this clever songstress, are of a very superior character, and she has for some time been steadily rising in the favour of the musical public. At her first concert given on Monday evening, at the Hanover Square Rooms, there was much excellent music presented to the audience, and that portion in which Miss Woodham took her share, was received with a warmth which her good method, and fine voice are always sure to command. She was supported by Miss Birch, Miss Dolly, Mdlle. Caremoli, Mdlle. Placci, De Begnis, <sup>tribile</sup> Parry, jun., Balfe, Ivanoff, Mori, Richardson, Puzzi, La-barre, and Rosenhain. The latter has a refinement of manner and exquisite touch on the piano, which even the most celebrated pianists might envy; and when performing classical music, the effect is perfectly irresistible. Miss Woodham has every reason to be gratified with the reception she met with, and so indeed have the audience at the treat provided for them.

**CONCERT OF MM. HERZ AND LABARRE.**—The working part of the profession—the teachers of the pianoforte—owe M. Herz a deep debt of gratitude. No composer has written so many agreeable and melodious pieces with so much of *keeping* in their outline as compositions, and in their method as adapted for practice. In his efforts in the higher branches, if he does not rise to the surprising or the grand, he is always far above mediocrity—always playful, elegant, and brilliant. But in the performance of the compositions by the great masters M. Herz maintains a high position; and it is to be regretted that he so rarely affords the concert-going public an opportunity of measuring his powers against his contemporaries. The new fantasia produced yesterday morning was not enriched by any striking or novel features; but it was light, airy and put together in a manner which demonstrated the practised writer. Labarre performed two fantasias on the harp, an instrument which has yet to secure our affections as a concerto one. The vocalists were Mesdames Cinti, Woodham, Placci, Labarre, Cooper, Seguin; MM. Ivanhoff, Balfé, Seguin, and Castellan. The instrumentalists, Emiliani, Puzzi, Willman, Barret, Baumann, and Seidlitzek. M. Alari conducted.

**CONCERT OF MADAME ECKERLIN AND SIGNOR CURIONI.**—This was held at the St. James's Theatre on Monday evening. The vocalists were Mesdames Cinti, Eckerlin, Catrufo, Forgoet, Zamboni, Caremoli, Placci, Parigiani, Steele, A. Taylor; MM. De Begnis, Curioni, F. Lablache, Balfé, Zamboni, and Castellan. Madame Eckerlin has been brought up in an excellent school, and whatever this lady attempts is executed in a most musician-like manner. Signor Curioni surprised us by singing unusually well. The instrumentalists were Bochsa, Negri, Nadaud, Giulio Regondi, Emiliani, and Doehler. Regondi displays so much mind and enthusiasm for his art, that it is to be regretted he does not attempt some other instrument besides the little one on which he succeeds to such an extent. M. Doehler must look for more variety. The aria, with variations at the best, is but a confined mode of displaying anything more than mere execution, and since the composition of Moscheles' "Recollections of Ireland," and his "Reminiscences of Scotland," which are each the perfection of the school, little has been done which will live. Why does he not write a sonata, septet, or concerto?

THE CONCERTS OF M. M. BOCHSA, CROFT, NIGRI, AND HUERTA, ARE UNAVOIDABLY POSTPONED UNTIL OUR NEXT NUMBER.

#### THEATRICAL SUMMARY.

##### HER MAJESTY'S THEATRE.

THE only *bonâ fide* benefit of the season took place last Thursday night. M. Laporte is the nominal proprietor, and real manager of the Italian Opera, and he has unquestionably brought together a singing and dancing company of unparalleled talent. His exertions consequently deserved a substantial recompense, and it is to the credit of all the performers, vocal, instrumental, and Terpsichorean, that they gave their gratuitous assistance, thus realizing to the *bénéficiaire* the receipts which might be taken. Laporte has tact, and is not unwatchful of the "signs of the times." He knew that there is a vast body of amateurs, who will rush in crowds to the theatre, when an appeal is made to their intellectual as well as sensual organs. It was a masterstroke of generalship to fix upon the immortal Mozart's "Nozze di Figaro," for, independently of its intrinsic beauty, curiosity was wound up to the highest pitch to witness the entire strength of the company in one opera. The result may be imagined; the first rush filled the house, and before the performance commenced the spaces behind the scenes were occupied by a dense mass of hearers—spectators they could not be called. Still there was a multitude of persons who could neither see nor hear, and two *emeutes* were the consequence, forcing M. Laporte to come forward, and do what he could only do under the circumstances, announce that the admission money would be returned to those who could not find accommodation. Peace was ultimately restored, and the opera heard with unbounded delight. *En passant* we may remark, that with great continental experience, we never beheld such disgusting violence, and un-

called-for brutality, as were exhibited when the doors were opened. It was a terrific display of ruffianism, which could be of no avail, and the repetition of which may lead to serious consequences.

We come to a more agreeable theme, the consideration of the manner in which the "Nozze" was performed—the principal parts were thus distributed:—*Count Almaviva*, Signor Tamburini; *Countess*, Madame Persiani; *Figaro*, Signor Lablache; *Susanna*, Madame Grisi; *Cherubino*, Madame Albertazzi.

We must premise, that the opera would have fared better had there been more rehearsals, for the school is not familiar to any of the singers, and they have, or ought to throw off, the habitual license of the florid flummery they are wont to indulge in. This remark we apply generally. There were some noble and redeeming points in the vocalizations; but we cannot disguise the fact, that great and unwarrantable liberties were ever and anon taken with the text. The use of unmeaning cadenzas were frequent, and the jump from Mozart to Donizetti was sometimes as sudden as it was ludicrous. The band did its duty nobly, but we thought Costa rather accelerated the time when the ear loved to dwell on some exquisite melody. The two pieces which excited the deepest interest and exacted rapturous encores, were the "Sull' aria," of Persiani and Grisi, and the "Crudel Perche," of the latter and Tamburini. We protest strongly against Grisi's prolonged shake in the "Sull' aria." Why did she not take a lesson from Persiani, whose quiet unostentatious style gained such unqualified admiration. How deliciously she breathed forth the "Dove sono," in which Barret's charming oboe sustained her with such nice tone and feeling. The acting of both ladies was in good keeping—Persiani being ladylike and dignified, Grisi *naïve* and vivacious. Albertazzi did not look unlike Boz's "fat boy." She has not the least passion or sentiment; the airs, "Non si piu," and "Voi che sapete," were coldly correct, and drew little attention. Lablache was transcendently great in every scene. It was worth a long journey to hear his "Se vuol balare." He was the very Prince of Figaros; and as he marched in the "Non piu Andrai," the barber's swag was despotic. But what are we to say of his mighty aid in the concerted music—there Lablache was thoroughly imbued with Promethean fire, and carried everything before him. In the finale of the first act, an opera of itself, his rich bass kept up the harmony in a masterly manner. Tamburini's Count was vigorous, both in acting and in singing, and was well entitled to the commendations which he received. We are too grateful for the treat which was afforded to be very fastidious; but we may be allowed to express a hope that a more rigid observance of the composer's phrases will be exacted by the conductor, who has the nerve to command, if he chooses to exert his influence, as we know that he has the good sense to understand and appreciate the meaning of Mozart. The reception of the "Nozze di Figaro," is another proof of the increase of attachment to classical music. We hail it with sincere pleasure, and we shall yet have, we trust, to record many triumphs over a vitiated taste.

In the opera Fanny Elsler danced the "Cachucha," after the true fashion of the daughters of the Sierras. She is the only *danseuse* who has caught the spirit and step accurately of this Spanish dance, for even Duvernay's was a vulgar imitation of the naturally graceful Andalusian. The last scene from Donizetti's "Lucia," and the elegant evolutions of Taglioni, closed the night's entertainments at a very late hour.

On Saturday night, Her Majesty, Her R. H. the Duchess of Kent, and an immense assemblage of rank and fashion, witnessed the second representation this season of Cimarosa's "Matrimonio Segreto." An apology was made for Albertazzi, on the ground of indisposition; but she sang as well as ever, that is, with a total absence of feeling. The trio, "Se faccio un inchino," was encored, chiefly through the fascinating Persiani. Lablache and Tamburini narrowly escaped being called upon to repeat, "Se fiate," no small infliction for the two artists, as they appear in the double capacity of dancers and singers. The opera went off with its usual *éclat*, and the Taglioni and the Elslers subsequently "fretted their turn," to the manifest gratification of the lovers of the "poetry of motion."

**M. SPONTINI.**—This celebrated composer has arrived in London.

## COURT CIRCULAR.

Her Majesty gave a concert on Friday evening at the New Palace. The company began to arrive shortly before ten o'clock. The following was the programme:—

## PARTE PRIMA.

Duo—"Ditto tel chieppo," Madame Grisi and Signor Rubini, (Parisina), Donizetti.

Duo—"Quanto amore," Madame Persiani and Signor Lablache, (Elisir d'Amore), Donizetti.

Aria—"Ove a me," Signor Tamburini, (I Briganti), Mercadante.

Duo—"Ricciardo che veggo," Madame Persiani and Signor Rubini, (Ricciardo), Rossini.

Aria—"Sognor talor," Madame Grisi, (Parisina), Donizetti.

Duo—"Del tuo ferro," Madame Albertazzi and Signor Tamburini, (Malek Adel), Costa.

Aria—"Come per me sereno," Madame Persiani, (Sonnambula), Bellini.

Quartetto—"A te, o cara," Madame Grisi and Signori Rubini, Lablache, and Tamburini, (Puritani), Bellini.

## PARTE SECONDA.

Duo—"Si che un figlio," Signori Rubini and Lablache, (I Briganti), Mercadante.

Aria—"Ombra che voli," Madame Grisi, (Malek Adel), Costa.

Duo—"Di capricci di smorfiette," Madame Persiani and Signor Tamburini, (Matilde di Shabran), Rossini.

Aria—"Pasci il garda," Signor Rubini, (Sonnambula), Bellini.

Duo—"Sappi che un rio dovere," Madame Grisi and Madame Albertazzi, (Bianca e Faliero), Rossini.

Aria—Signor Lablache.

Finale—"Qual pensier," Madame Grisi, Madame Albertazzi, Signori Rubini, Lablache, and Tamburini, (Malek Adel), Costa.

The Queen, accompanied by the Duchess of Kent, honoured the performance of *Il Matrimonio Segreto* at her Majesty's Theatre on Saturday evening with her presence.

Her Majesty and the Duchess of Kent attended divine service on Sunday morning in the Chapel Royal, St. James's. The sermon was preached by the Hon. and Rev. Neville Grenville, from the 10th chapter of the Acts of the Apostles and the 43rd verse. The prayers were read by the Rev. Mr. Hall, and the lessons by the Rev. Mr. Knapp. The altar service was Arnold's in F, and the sanctus and responses, Gibbons. The anthem, "The Lord is King" (Arnold), was sung by Messrs. J. B. Sale, Hornastle, and Knyvett. Sir George Smart presided at the organ. The Dean of Hereford was the Deputy Clerk of the Closet in Waiting.

Her Majesty the Queen Dowager attended divine service at the Chapel Royal, St. James's. In her Majesty's suite were the Countess of Sheffield and the Hon. Miss Eden. Her Majesty also attended divine service in the afternoon.

The Princess Augusta attended divine service in St. Philip's chapel. Lady Mary Pelham was in waiting on her Royal Highness.

The Duke of Cambridge and Prince George of Cambridge attended divine service in St. Mark's Chapel, North Audley-street.

## TO THE EDITOR OF THE MUSICAL WORLD.

## HANDEL.

SIR,—What various scenes do the glorious works of this gifted composer reveal to the mind. The name of Handel is entwined with all that is great and exciting in the most imposing of our public assemblies and festivities, and with all that is touching in the funeral solemnities of the good, the noble, and the brave. When Englishmen meet to do honour to the patriot, or the hero, how their hearts thrill as the band announces his approach by striking up "See the conquering hero

comes;" and when they assemble to pay the last tribute to worth, or to lament over the premature grave of youth, of genius, or of beauty, or to celebrate the obsequies of royalty, the tear starts, as the "Dead March" rolls mournfully through the air, and appeals irresistibly to their sympathies. Who that has heard Handel's sublime choruses but has felt his soul elevated and expanded, I might almost say etherealized by their grandeur? The opportunity for hearing these glorious productions is now offered to all by the magnificent performances of the "Sacred Harmonic Society." Nor is Handel less dear to us because the principal of his works were composed in England, and for Englishmen.

Being an enthusiastic admirer of Handel (in common with thousands), I have attempted a few lines in commemoration of his death, which took place April 13, 1759.

TRIBUTE, &c.

YE who admire the loftiest strains that e'er  
Mind could conceive, or human lips could dare,  
Go, visit Handel's tomb, and bend this day,\*  
With homage such as man to man may pay;  
Pilgrims of Genius, fresh green laurels bring  
To crown his bust, and as you crown it, sing  
His own immortal lays, for here below  
No greater tribute could a king bestow.  
High Priest of Music! he could raise the deep  
Imprisoned feelings, from their waveless sleep,  
With his loud thunders, and with wizard spell  
Sublimely bear them on the boundless swell.

Some touch the lyre so gently to the ear,  
In strains so soft, they ravish all who hear—  
They know alone to wake the trembling sigh—  
Or Sorrow's tribute in the downcast eye;  
Nor is this little—who but would be found  
Where notes so gentle thrill the air around  
They seem but disembodied Love? They fall  
So softly on the list'ners ear, that all  
The poetry of Life—the light—the shade—  
Affection's blossoms—Childhood's years, arrayed  
In living colours, pass in quick review,  
And joy and sadness swell his heart anew.  
'Tis sweet to listen till the softened soul  
Subdued by mixed emotions, can control  
The tears no more, it struggled to restrain;—  
Vanquished by Music—captive in its chain.

But honied strains like these repeated oft  
Render the mind effeminate and soft;  
To earthly passions they appeal, nor rise  
From mortal objects, towering to the skies.  
But Handel strikes—the prostrate mind awakes  
To new-born vigour, and its fetters breaks:  
Its soft delirium o'er, exulting then  
It bounds from earth, borne on the kindling strain.  
Oh! as each chorus mighty and sublime  
Rolls echoing round, the notes seem not of Time,  
Sure some bright being of the seraph band  
Snatched from above with Promethean hand  
Those rapturous notes, those high unearthly lays  
Transported millions of immortals raise,  
To Handel then the rich deposit bore  
I trust for man till Time shall be no more.

Poor hapless mortal, he whose downward eyes  
Bespeak the grovelling mind untaught to rise,

\* Beethoven was often heard to exclaim, " That he would uncover his head, and kneel on his tomb."

Who feels not Music as the pure warm breath  
 Of Inspiration, o'er the realms of Death,  
 And as the measure quickens, does not bound  
 As on a war-horse, kindling at the sound.  
 We dare not censure, but we pity much  
 He whose cold heart ne'er leap'd at Music's touch.  
 One glorious sense—a feeling most refined,  
 And most sublime, seems wanting in his mind,  
 Who hears unmoved while hearts beat quick around,  
 Or eyes flash fire, or tears bedew the ground.  
 We thank kind Heaven, this sense of pleasure still  
 Pertains to us, to drink whene'er we will,  
 And be the day far distant when we tire  
 Of the sweet offspring of the minstrel's lyre,  
 Or of thy notes, immortal Handel, raised  
 Triumphant here to show how angels praised,  
 And add to Life another vivid hue,  
 A rainbow touch, to dazzle all who view.

Chelsea.

WILLIAM WEBB.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR.—I wish you would have the goodness to notice in the “Musical World,” the reprehensible conduct of certain persons giving Benefit Concerts; namely, the *omitting and materially altering the pieces publicly advertised* as intended to be performed, and so stated in the *printed programmes* delivered to the audience on entering the concert room. Such omissions and alterations are, I think, unjustifiable; and occasion serious disappointment to people.

As an instance in point, permit me to mention, that, I purchased a ticket for Mr. Sedlatzek and Madame Brizzi's morning concert of Wednesday, the 20th inst. *expressly* for the purpose of hearing Reicha's celebrated *quintet* for wind instruments. How great then was my mortification to find the concert conclude without giving that piece; although I had set my mind on its performance, from which I had expected much gratification. Another important omission was, that of a “*Grand Duo appassionato*” for *harp and piano*, which was to have been performed by Labarre and Rosenhain—and yet no sort of apology was offered for either of these omissions! Surely people ought not to be cheated out of their money in this way? With respect to the *quintet* *that had been publicly advertised* for at least a *month or six weeks before hand*; and if Mr. Sedlatzek did not mean to include it, he surely ought to have notified the change *BEFORE* the issuing of his *printed programme*, upon the faith of which I bought a ticket. I may just add, that although no one can derive greater pleasure from music than myself, yet not being overburthened with cash, I have unhappily not the means of gratifying my taste, and it is on *this* account that I complain.

I have the honour to be, Sir,

Your obedient, humble Servant,

Paddington, June 22, 1838.

A. B.

MISCELLANEOUS.

THE LATE MR. JOLLY.—The friends of this professor are informed, that a volume of his vocal compositions, is announced for publication by subscription, for the benefit of his widow and infant children. The work will be accompanied with a portrait of the author, and edited by Messrs. Calcott and Horsley.

LECTURE ON SCOTTISH SONG.—Mr. Wilson, of Covent Garden Theatre, has appeared in a new character, highly creditable to his attainments in the literature of his profession. He delivered, in the theatre of the London Mechanics' Institution, in Southampton buildings, the first of a series of lectures on Scottish song. He began with some observations on the obscurity which hangs over the history of national music from its being the produce of a rude state of society. He noticed the opinion advanced by Sir Walter Scott and others, that England is

destitute of national music, the fallacy of which he established ; but he observed that the traditional melodies of England are of a more regular construction and less marked by national peculiarities than those of Scotland and Ireland. He then entered into an explanation of those peculiarities in the structure of Scottish melody from which it derives its wild and pathetic expression. One of these consists in the nature of the scale, which, in the primitive form of most of the old melodies, wants the fourth and seventh degrees ; though this peculiarity has almost disappeared in the modernized sets of the airs. Another characteristic trait of Scottish melody is the emphatic introduction of the flat seventh ; which Mr. Wilson illustrated by the beautiful instances of the airs, "The flowers of the Forest," and "Waly, waly." And a third peculiarity which he pointed out was the circumstance that many of the airs terminate not upon the key note, but upon other degrees of the scale, such as the fifth, the sixth, or the second. Mr. Wilson sang the airs which served as illustration to his remarks, with his own accompaniment on the pianoforte, with a simplicity and expression which delighted the audience. As an example of the various expression, he gave the famous "Scots wha hae wi' Wallace bled," with inspiring energy ; and the same air, as a strain of tender melancholy, to the fine old words, "The land of the leal." The lecture was listened to by a crowded audience with attention and interest.—*Sunday Paper*.

**THE ABBEY FESTIVAL.**—The arrangements of this musical performance are left to Mr. Charles Smart and Mr. Ayrton. Sir George Smart ever alive to the interests of the profession, declined engaging in them, as they were of rather too economical a style, to secure either his approbation or that of his orchestral friends.

**REHEARSAL OF THE MUSIC TO BE PERFORMED IN WESTMINSTER ABBEY AT THE CORONATION.**—This rehearsal took place on Tuesday morning. On our entrance into the Abbey we were agreeably surprised with the exceeding magnificence of its appearance—the large galleries at the east window, and the double galleries running throughout the choir under and above the vaultings, are fitted up with an attention to the character of the venerable building, which produces an effect far beyond any attempts on similar occasions at a former period. The orchestra is large, and filled by an able and most efficient body of chorалиsts and instrumental performers. There are seventy-two sopranis, sixty-four altis, sixty-eight tenori, and eighty-four bassi, thirty-six violins, eighteen tenors, twenty celli and contra bassi, four flauti, eight oboi, six clarionetti, eight fagotti, six corni, three trombæ, three tromboni, one serpent, one ophéicle, and one pair of drums. Great praise is due to the director, Sir George Smart, for the symmetrical disposition of the orchestra, for the order and regularity with which the compositions were executed. The whole of the music was rehearsed, and in the following manner. On the entrance of Her Majesty into the choir the anthem "I was glad," the composition of the late Mr. Attwood is sung. At the recognition after the general acclamation, "God save the Queen" was performed by the state trumpeters, who are placed in a high gallery over the large upper gallery at the east end of the choir. The next composition is the Sanctus, by Sir George Smart. The hymn "Come, Holy Ghost," succeeds, and then Handel's anthem, "Zadock the priest," and Handel's second anthem, "The Queen shall rejoice." After the benediction Boyce's Te Deum in A follows, and during the homage the new anthem written for the occasion by Mr. Knyvett, the words taken from the 118th Psalm. At the close of the Communion Service, the Hallelujah chorus is given, and after the blessing, the overture to the occasional oratorio. As the orchestra includes the *élite* of the metropolis, it is unnecessary to say more than that there is every probability of the whole ceremony going off with great *éclat*.

**THE CORONATION ORGAN.**—Messrs. Hill and Davison have completed the erection of a magnificent instrument in Westminster Abbey, to be used at the approaching Coronation. It is much larger than that built for the Coronation of George IV. There are twenty ranks of pipes to each note on the manuals which extend to C C, the 8-foot pipe, and six ranks to each pedal which includes two octaves from C C C, the 16-feet pipe, to C the 4-feet. The compass of the manuals is the same as that adopted by the German organ builders, and the pedal board runs throughout two octaves. The trombone or posaune stop in the pedal is of a very fine quality of tone and immense power. The diapasons are rich and massive, the mixtures sparkling and brilliant.

UNDER THE SPECIAL PATRONAGE OF THE QUEEN, AND THE ROYAL FAMILY.

## RAMSEY'S PATENT VOLTI SUBITO,

A N Elegant Machine for turning over the leaves of Music, may be had of all  
Music-sellers, and of the Manufacturer,

J. F. MYERS, 23 a, Albemarle Street,

Patentee of the *Æolophon*, upon which favourite Instrument a selection of popular music is performed  
every Wednesday and Saturday, commencing at Three, and again at Eight o'clock. Admission gratis.

**N**EW and Popular Musical Publications, commemorative of her most Gracious Majesty's Accession and Coronation.

## VOCAL.

She comes! She comes! her people's boast; Coronation Grand Chant, written by the Rev. J. Young, A. M., adapted to music, composed by H. Westrop, price 2s.

Victoria, the Pride of our Isle; song and chorus, written and composed by Charles H. Purday, price 2s.

Our youthful Queen; ballad, (embellished with a portrait), the poetry by the Rev. J. Young, A. M., the music composed by Charles H. Purday, price 2s.

Health to the Queen; glee for three voices, sung at the London Festive Meetings, composed by C. H. Purday, is. 6d.

God save the Queen: solo and chorus, price 1s. 6d.

## FOR THE PIANOFORTE.

Coronation Grand March and Waltz with (ad lib.) flute accompaniment, composed by John Purkis, price 3s.

God Save the Queen with variations by Joseph Major, price 2s. 6d.

The Coronation Royal Quadrilles composed and dedicated to Her Most Gracious Majesty by S. W. Ketele, price 3s.

God Save the Queen with variations by E. J. Westrop, price 2s.

The Coronation Divertimento, composed by W. Gröse, price 2s. 6d.

LONDON: Z. T. PURDAY, 45, High Holborn.

## DONIZETTI'S

**O**PERA of *Parisina*, Published by R. MILLS, (late Birchall) No. 140, New Bond Street.

Per veder su quel bel viso.....Cavatina...B. 2 0  
Io l'amair, con motivo, perle curie..... 2 0  
Forse un destin che intendere...Cavatina...S. 2 0

Oh! che mai dici? Recitativo } Duetto...S. T. 2 6  
Dillo chi ehego in merito... 2 6

Ah! tu sei che insiem...Quartetto...  
S-T-B.B. .... 2 0

.....arranged as an Aria...S. 1 0

Voga, voga, qual lago stagnante. Duetto di Gondolieri...S.S. 1 0

Sogno talor di correre...in A...Aria...S. 1 0

Ugo!—Qua grido!...Recitativo } Duetto...S.B. 3 6

Ah! chi veggi'io?... 2 0

\* Io sentii tremar la mano...Aria...T. or S. 2 0

This Aria is composed by Tadolini, and introduced by Rubini.

Per sempre, sotterra sepolto...Quartetto, S. T. B.B. .... 2 0

Muta, insensibile, se non in quanto...Duetto... 2 0

.....S.S. 1 0

Ciel sel tu che in tal momento...Prighiera...S. 1 0

ARRANGEMENTS FROM THE ABOVE.

Favourite Airs (in two books) for two performers on the pianoforte (Flute ad lib.), by W. H. Calleott, each..... 4 0

Forse un destin, for the harp and pianoforte (flute and violoncello) by Bochsa..... 5 0

## PORTRAIT OF VINCENT

NOVELLO—Just published, (music size) in beautiful line engraving, by WILLIAM HUMPHRIES, after the original painting by the late Edward Petre Novello. Prints, 3s.; proofs 7s. 6d.; India proofs, 10s. 6d.—London: J. A. NOVELLO, 60, Dean-street, Soho.

## THE CORONATION ORGAN.

This superb instrument is for sale. Apply to Messrs. HILL and DAVISON, at their Manufactory, No. 12, Tottenham Court New Road.

Also two second-hand Organs, very complete instrument, built by the late Mr. Elliot

In a handsome volume, 4to, price 9s., with Numerous Engravings, and copious Musical Illustrations interspersed with the Text,

## AN ESSAY ON THE THEORY AND PRACTICE OF

**M**USICAL COMPOSITION, with an appendix and notes, including the article "Music," in the current Edition of the Encyclopædia Britannica.

By G. F. GRAHAM, Esq.

"A masterly and comprehensive essay."—*Atheneum*.

"We never saw so much sound practical information on the subject compressed into the same space."—*Spectator*.

"A lucid and harmonious arrangement of the principles of the art."—*Musical World*.

A. & C. Black, Edinburgh; Longman & Co.; Simpkin & Co.; Whittaker & Co.; and Hamilton & Co., London.

## FOR THE HAIR.

ROWLAND'S MACASSAR OIL,  
A VEGETABLE PRODUCTION.

**T**HIS ELEGANT, FRAGRANT, and *pellicid* OIL, far surpasses any preparation ever discovered for the Hair, and is in universal high repute for its unequalled Restorative, Preservative, and beautifying properties.

It is the only article that really produces and restores Hair, even at a late period of life, prevents it from falling off or turning Grey, and possesses the desirable property of preserving it in its natural shade, (which renders it valuable to those whose Hair is of a delicate and light colour,) *sees it from scurf*, and renders the most harsh and dry hair as soft as silk, *curly, and glossy*; *preserves it in curl* and other decorative formation—unimpaired, by the damp atmosphere, violent exercise, or the relaxing tendencies of the Ball Room.

To Children, it is invaluable, as it lays a foundation for

## A BEAUTIFUL HEAD OF HAIR.

CAUTION—Ask for "ROWLAND'S MACASSAR OIL," and observe their name and address, in *Red*, on the wrapper, thus,

A ROWLAND & SON, 20, HATTON GARDEN,  
Counter-signed ALEX. ROWLAND.

The *lowest* price is 3s. 6d.—the next price is 7s.—10s. 6d., and 21s. per bottle.

Impostors call their trash the (Genuine) and omit the " &" in the Signature, offering it for sale under the lure of being *cheap*.

SOLD by the Proprietors as above, and by all respectable Perfumers and Medicine Venders.

LOND'N.—Published for the Proprietors, by HENRY HOOPER, 19, Pall Mall East, & R. GROOMBRIDGE, Pantry Alley, Paternoster Row, every Thursday Afternoon, at Four o'clock, where *Advertisements, Works for Review, and Communications* for the Editor, will be received.—The Musical World may be had, by order, of all Book and Music Sellers.

Printed by WILLIAM WILCOCKSON, Rolls Buildings, Fetter Lane, London.